
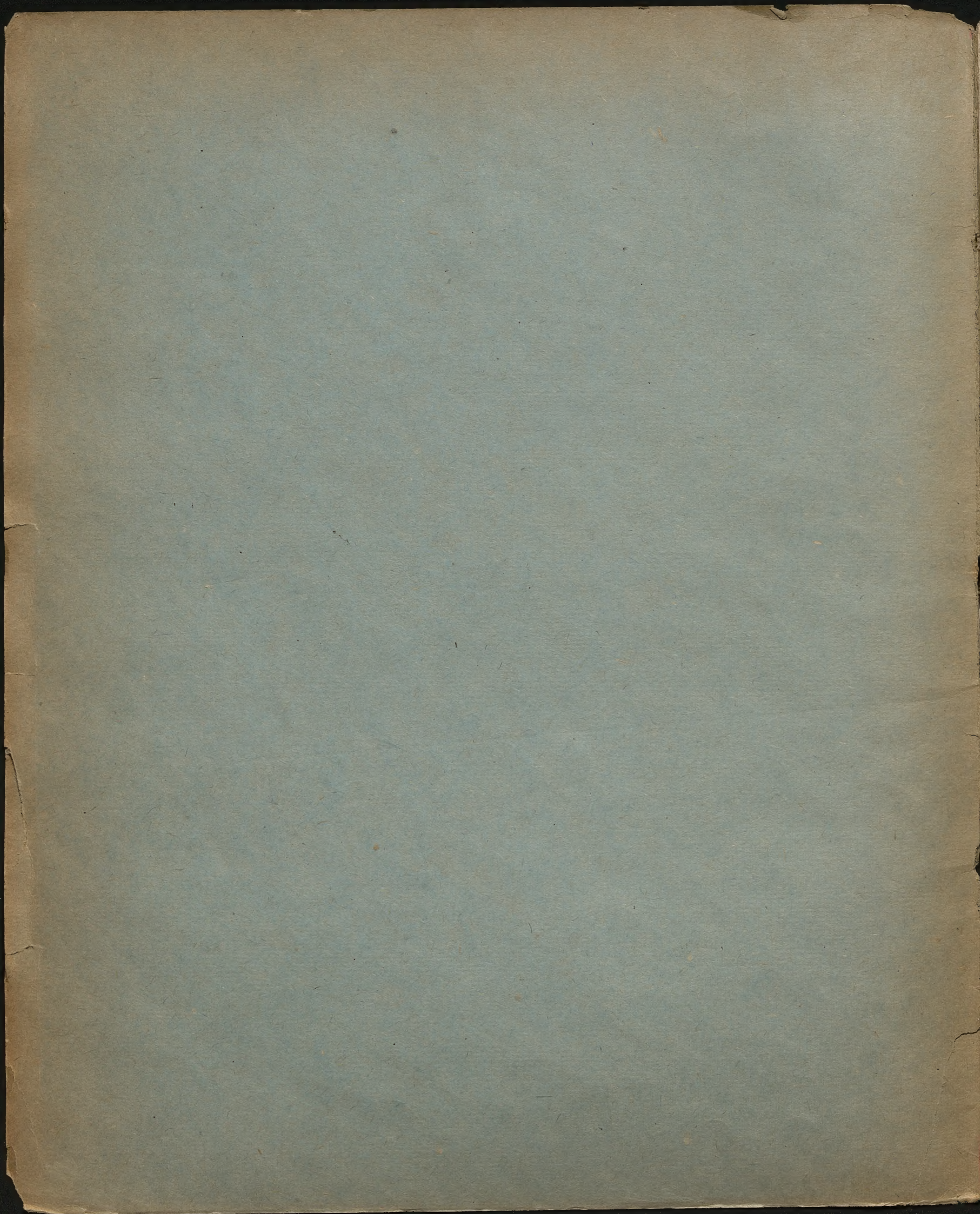
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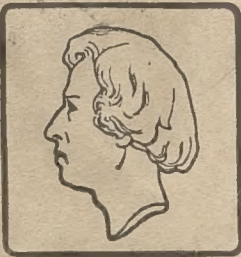
10488

musicalia

10 2

FRIEDRICH CHOPIN

KLAVIERWERKE

INSTRUCTIVE AUSGABE
MIT ERLÄUTERNDEN ANMERKUNGEN
UND FINGERSATZ VON

PIANO WORKS

INSTRUCTIVE EDITION
WITH EXPLANATORY REMARKS AND
FINGERING BY

EINZELAUSGABEN

DR THEODOR KULLAK

& DR HANS BISCHOFF. AUTHOR'S EDITION IN ENGLISH BY ALBERT R. PARSONS.

SEPARATE EDITIONS

Wien, III/2, Bechardgasse 23

I. Etuden — Etudes.

1. **Op. 10** No. 1. *Cdur* — *Cmajor*
2. " 2. *Amoll* — *Aminor*
3. " 3. *Edur* — *Emajor*
4. " 4. *Cismoll* — *C#minor*
5. " 5. *Gedur* — *G#major*
6. " 6. *Esmoll* — *E#minor*
7. " 7. *Cdur* — *Cmajor*
8. " 8. *Fdur* — *Fmajor*
9. " 9. *Fmoll* — *Fminor*
10. " 10. *Asdur* — *A#major*
11. " 11. *Esdur* — *E#major*
12. " 12. *Cmoll* — *Cminor*
13. **Op. 25** No. 1. *Asdur* — *A#major*
14. " 2. *Fmoll* — *Fminor*
15. " 3. *Fdur* — *Fmajor*
16. " 4. *Amoll* — *Aminor*
17. " 5. *Emoll* — *Eminor*
18. " 6. *Gismoll* — *G#minor*
19. " 7. *Cismoll* — *C#minor*
20. " 8. *Desdur* — *D#major*
21. " 9. *Gedur* — *G#major*
22. " 10. *Hmoll* — *Bminor*
23. " 11. *Amoll* — *Aminor*
24. " 12. *Cmoll* — *Cminor*
25. **Op. posth.** No. 1. *Fmoll* — *Fminor*
26. " 2. *Asdur* — *A#major*
27. " 3. *Desdur* — *D#major*

II. Präludien — Preludes. **Op. 28**

- | | | | |
|---------|----------|----------|------------|
| No. 1. | No. 12. | No. 17. | No. 22—23. |
| 2—3. | " 13—14. | " 18. | " 24. |
| " 4—6. | " 15. | " 19. | " 25. |
| " 7—11. | " 16. | " 20—21. | (Op. 45). |

III. Balladen — Ballads.

1. **Op. 23** *Gmoll* — *Gminor*
2. " **33** *Fdur* — *Fmajor*
3. " **47** *Asdur* — *A#major*
4. " **52** *Fmoll* — *Fminor*

IV. Polonaisen — Polonaises.

1. **Op. 22** *Esdur* — *E#major*
Andante spianato ^{aus Op. 22}
2. " **26** No. 1. *Cismoll* — *C#minor*
3. " 2. *Esmoll* — *E#minor*
4. " **40** No. 1. *Adur* — *Amajor*
5. " 2. *Cmoll* — *Cminor*
6. " **44** *Fismoll* — *F#minor*
7. " **53** *Asdur* — *A#major*
8. " **61** Polonaise-Fantaisie,
Asdur — *A#major*
9. **Op. 71** No. 1. *Dmoll* — *Dminor*
10. " 2. *Bdur* — *B#major*
11. " 3. *Fmoll* — *Fminor*
12. **Op. posth.** *Gismoll* — *G#minor*
13. " *Bmoll* — *B#minor*

V. Nocturnes.

1. **Op. 9** No. 1. *Bmoll* — *B#minor*
2. " 2. *Esdur* — *E#major*
3. " 3. *Hdur* — *Bmajor*
4. " **15** No. 1. *Fdur* — *Fmajor*
5. " 2. *Fisdur* — *F#major*
6. " 3. *Gmoll* — *Gminor*
7. " **27** No. 1. *Cismoll* — *C#minor*
8. " 2. *Desdur* — *D#major*
9. " **32** No. 1. *Hdur* — *Bmajor*
10. " 2. *Asdur* — *A#major*
11. " **37** No. 1. *Gmoll* — *Gminor*
12. " 2. *Gdur* — *Gmajor*
13. " **48** No. 1. *Cmoll* — *Cminor*
14. " 2. *Fismoll* — *F#minor*
15. " **55** No. 1. *Fmoll* — *Fminor*
16. " 2. *Esdur* — *E#major*
17. " **62** No. 1. *Hdur* — *Bmajor*
18. " 2. *Edur* — *Emajor*
19. " **72** No. 1. *Emoll* — *Eminor*

VI. Walzer — Waltzes.

1. **Op. 18** *Esdur* — *E#major*
2. " **34** No. 1. *Asdur* — *A#major*
3. " 2. *Amoll* — *Aminor*
4. " 3. *Fdur* — *Fmajor*
5. " **42** *Asdur* — *A#major*
6. " **64** No. 1. *Desdur* — *D#major*
7. " 2. *Cismoll* — *C#minor*
8. " 3. *Asdur* — *A#major*
9. " **69** No. 1. *Asdur* — *A#major*
10. " 2. *Hmoll* — *Bminor*
11. " **70** No. 1. *Gedur* — *G#major*
12. " 2. *Asdur* — *A#major*
13. " 3. *Desdur* — *D#major*
14. **Op. posth.** *Emoll* — *Eminor*

VII. Mazurkas.

- | | |
|----------------------|-----------------------------|
| Op. 6 No. 1—4 | Op. 50 No. 30—32 |
| " 7 " 5—9 | " 56 " 33—35 |
| " 17 " 10—13 | " 59 " 36—38 |
| " 24 " 14—17 | " 63 " 39—41 |
| " 30 " 18—21 | " 67 " 42—45 |
| " 33 " 22—25 | " 68 " 46—49 |
| " 41 " 26—29 | Op. posth. No. 50—51 |

VIII. Rondos.

1. **Op. 1** *Cmoll* — *Cminor*
2. " **5** Rondo à la Mazur, *Fdur* — *Fmajor*
3. " **14** Krakowiak, *Fdur* — *Fmajor*
4. " **16** *Esdur* — *E#major*
5. " **73** Rondo f. 2 Pianos, *Cdur* — *Cmajor*

IX. Impromptus.

1. **Op. 29** *Asdur* — *A#major*
2. " **36** *Fisdur* — *F#major*
3. " **51** *Gedur* — *G#major*
4. " **66** Fantaisie-Impromptu,
Cismoll — *C#minor*

Scherzos.

1. **Op. 20** *Hmoll* — *Bminor*
2. " **31** *Bmoll* — *B#minor*
3. " **39** *Cismoll* — *C#minor*
4. " **54** *Edur* — *Emajor*

X. Sonaten — Sonatas.

1. **Op. 4** *Cmoll* — *Cminor*
2. " **35** *Bmoll* — *B#minor*
Trauermarsch—Funeral march, Op. 35
3. " **58** *Hmoll* — *Bminor*

XI. Concerte — Concertos.

1. **Op. 11** *Emoll* — *Eminor*
Piano II
2. " **21** *Fmoll* — *Fminor*
Piano II

XII. Variationen — Variations.

1. **Op. 2** Variations sur: La ci darem
la mano, *Bdur* — *B#major*
Piano II
2. " **12** Variations brillantes, *Bdur* — *B#major*
3. **Op. posth.** Variations sur un air allemand,
Edur — *Emajor*

Fantasien — Fantasias.

1. **Op. 13** Grande Fantaisie, *Adur* — *Amajor*
2. " **49** Fantaisie brillante, *Fmoll* — *Fminor*

XIII. Verschiedene Werke — Various Works.

- Op. 19** Bolero, *Amoll* — *Aminor*
- " **43** Tarantelle, *Asdur* — *A#major*
- " **46** Allegro de Concert, *Adur* — *Amajor*
- " **57** Berceuse, *Desdur* — *D#major*
- " **60** Barcarolle, *Fisdur* — *F#major*
- " **72** No. 2. Trauermarsch—Funeralmarch,
Cmoll — *Cminor*
- " **72** No. 3, 4, 5. Drei Ecossaises—3 Scottish
pieces.

T. 137.

SCHLESINGERSCHE BUCH- & MUSIKHANDLUNG (ROB. LIENAU), BERLIN.

WIEN: CARL HASLINGER & TOBIAS.

LONDON: WEEKES & CO.

NEW YORK: G. SCHIRMER CO., Copyright 1882, 83



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10₂

SONATE.

Fr. Chopin, Op. 35.

Grave.

Doppio movimento. (♩ = 108.) 2)

- 1) Einige Ausgaben schreiben piano vor.
 2) Das vom Herausgeber notirte Tempo soll nur die durchschnittliche Bewegung des Satzes bezeichnen. Der breite Gesang des zweiten Themas erfordert ein ruhigeres Zeitmaass als die ängstliche Hast des ersten. Bei der Triolenbewegung am Schlusse des ersten Theiles muss das ursprüngliche Tempo wieder aufgenommen, vielleicht sogar gesteigert werden.

- 1) Some editions prescribe piano.
 2) The metronome-number marked by the editor indicates only the average tempo of the movement. The broad melody of the Second Theme demands a quieter tempo than the anxious haste of the First. With the triplet-movement at the close of the first part, the original tempo must be taken up again, perhaps even accelerated.

3

First system of musical notation, measures 1-6. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features intricate sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. The left hand plays a steady eighth-note accompaniment. Pedal points are marked with asterisks and the word 'Ped.' below the staff. A 'cresc.' marking is present in measure 5.

Second system of musical notation, measures 7-12. Measures 7-10 are marked *ff* (fortissimo). Measure 11 is marked *p* (piano). Measure 12 is marked *sostenuto*. The right hand has sustained chords and moving lines. The left hand continues with eighth-note patterns. Pedal points are indicated with asterisks and 'Ped.'.

Third system of musical notation, measures 13-18. The right hand features chords and moving lines. The left hand has eighth-note patterns. Pedal points are indicated with asterisks and 'Ped.'.

Fourth system of musical notation, measures 19-24. Measures 19-20 are marked *f* (forte). Measure 21 is marked *legato*. The right hand has sustained chords. The left hand has eighth-note patterns. Pedal points are indicated with asterisks and 'Ped.'.

Fifth system of musical notation, measures 25-30. Measures 25-26 are marked *cresc.* (crescendo). The right hand has sustained chords. The left hand has eighth-note patterns. Pedal points are indicated with asterisks and 'Ped.'.

Sixth system of musical notation, measures 31-36. Measures 31-32 are marked *ff* (fortissimo). The right hand has sustained chords. The left hand has eighth-note patterns. Pedal points are indicated with asterisks and 'Ped.'.

Seventh system of musical notation, measures 37-42. The right hand has sustained chords. The left hand has eighth-note patterns. Pedal points are indicated with asterisks and 'Ped.'.

Sibl. Jao.

First system of musical notation, measures 1-4. Treble and bass staves with chords and triplets. Dynamics: *f*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves with chords and triplets. Dynamics: *cresc.*

Third system of musical notation, measures 9-12. Treble and bass staves with chords and triplets. Dynamics: *f*, *cresc.*, *strett.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and triplets. Dynamics: *ff*, *riten.*

Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and triplets. Dynamics: *sotto voce*, *pp*.

Sixth system of musical notation, measures 21-24. Treble and bass staves with chords and triplets. Dynamics: *pp*.

3)

cresc.

f

ff

4)

3) Nach anderen Ausgaben h statt b.

4) Man beachte den thematischen Kern des Basses, der auf den ersten Takt des Grave hinweist.

3) According to other editions, h instead of b.

4) Observe the thematic kernel of the base, which alludes of the first measure of the Grave.

This page contains seven systems of musical notation for a piano piece. The notation is written in a single system of two staves (treble and bass clef) for each system. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 3/4 or 4/4 based on the note values.

The systems are characterized by complex chordal textures, often with triplets and sixteenth notes. Performance markings include:

- Ad.* (Ad libitum) with asterisks.
- stretto* (marked above the staff).
- ff* (fortissimo, marked below the staff).
- cresc.* (crescendo, marked below the staff).
- sostenuto* (marked above the staff).
- mf* (mezzo-forte, marked below the staff).
- legato* (marked below the staff).

The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs). The piece concludes with a final system featuring a *cresc.* marking and a final chord.

Handwritten musical score for piano, page 7. The score consists of eight systems of two staves each. It features complex piano techniques including triplets, sixteenth-note runs, and chords. Dynamics range from piano (*p*) to fortissimo (*fff*). The key signature has one flat (B-flat). Fingerings and articulation marks are clearly indicated throughout.

Key markings and dynamics include:

- ff* (fortissimo)
- f* (forte)
- p* (piano)
- cresc.* (crescendo)
- stretto*
- fff* (fortissimo)

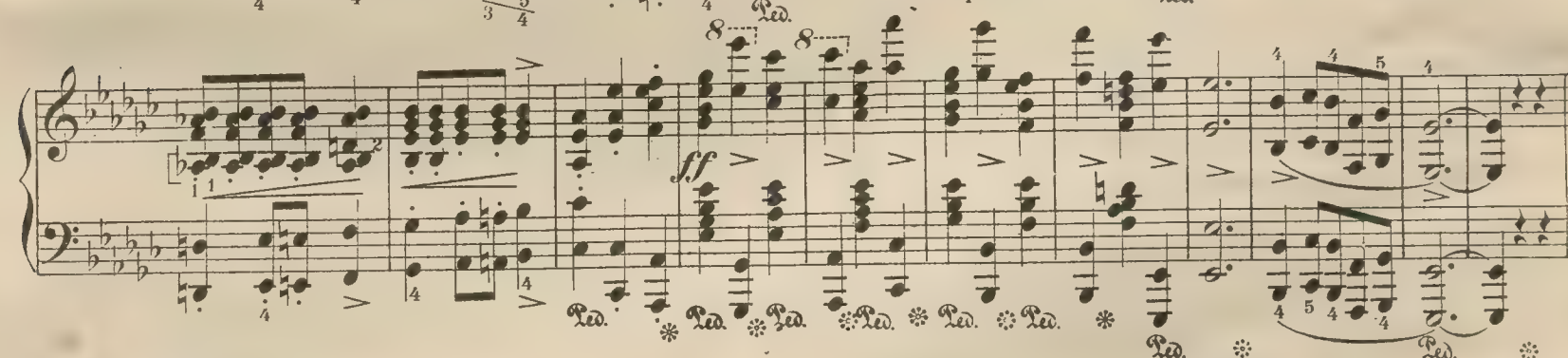
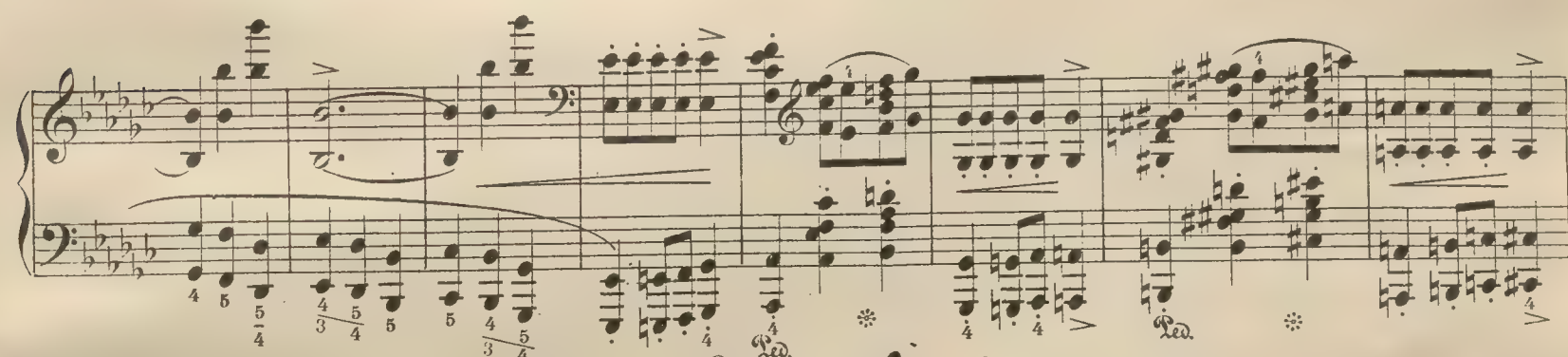
At the bottom center, there is a small handwritten number: 4. 7295(2).

Scherzo. (♩. = 72.)

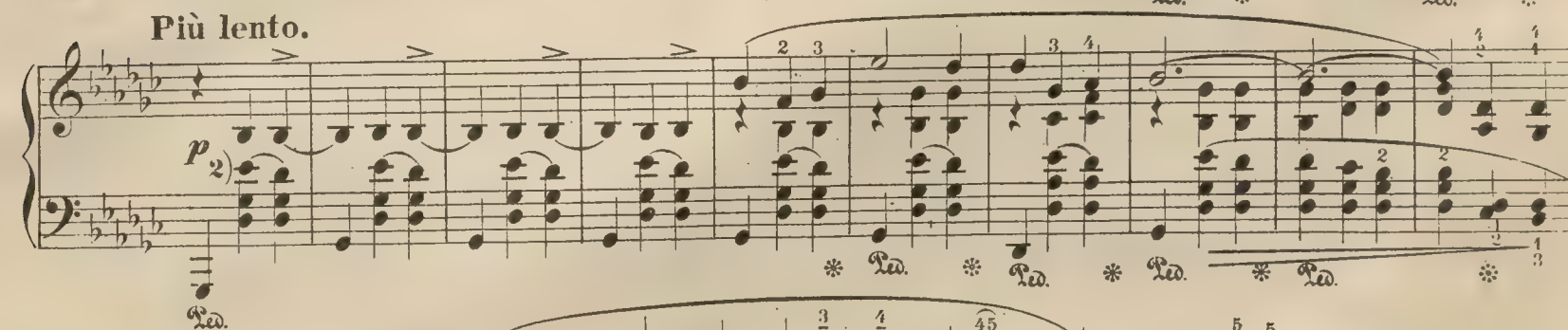
The musical score is for a Scherzo in B-flat major, Op. 72, No. 1 by Franz Liszt. It is written for piano and right hand. The time signature is 3/4. The tempo is marked as 72 quarter notes per minute. The key signature has two flats (B-flat major). The score consists of six systems of staves. The first system starts with a forte (f) dynamic. The second system has a piano (p) dynamic. The third system has a pianissimo (pp) dynamic and is marked 'tranquillo'. The fourth system has a piano (p) dynamic and is marked '(energico)'. The fifth system has a forte (f) dynamic. The sixth system has a sforzando (sf) dynamic. The score includes many slurs, ties, and fingering numbers (1-5). There are also some performance instructions like 'tranquillo' and '(energico)'. The score ends with a double bar line and a repeat sign.

1) Der Gebrauch des vierten Fingers dürfte Spielern von minder leichtem Handgelenk eine schärfere Präcision des Rhythmus ermöglichen. Doch ist der fünfte Finger im Octavenstaccato auf Obertasten stets zulässig.

1) The use of the fourth finger may enable players deficient in lightness of wrist, to attain sharper precision of rhythm. Still, the fifth finger is always admissible in staccato octaves on black keys.



Più lento.



2) Die Oberstimme der linken Hand ist mit feiner gesanglicher Tongebung, aber sehr discret zu markiren.

2) The upper-voice in the left hand is to be marked by a fine, singing tone, but very discreetly.

First system of musical notation, piano part. The right hand features a series of chords with fingerings 2 3, 3 4, 4 2, 4 1, and 4 5. The left hand plays a steady accompaniment. Pedal points are marked with 'Ped.' and asterisks. A '2 1 3' marking is present below the left hand.

Second system of musical notation, piano part. The right hand continues with chords and fingerings 3, 4, 5 4, 4 3, 4 3, and 5 1. The left hand has a 'cresc.' marking. Dynamics include 'f' and 'dim.'. Pedal points are marked with 'Ped.' and asterisks. A '1 2 4' marking is present below the left hand.

Third system of musical notation, piano part. The right hand continues with chords and fingerings 2 3, 3 4, 4 2, 4 1, and 3 1. The left hand has a '2 1 3' marking. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation, piano part. The right hand continues with chords and fingerings 3 4, 4 2, 4 1, 4 2, 4 3, 4 5, 5 4, and 4 5. The left hand has a '2 1 3' marking. Pedal points are marked with 'Ped.' and asterisks. A '3)' marking is present below the left hand.

Fifth system of musical notation, piano part. The right hand continues with chords and fingerings 5 4, 4 5, 3 4, and 1 2 3. The left hand has a '3 2 5' marking. Dynamics include 'p' and 'dolce'. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation, piano part. The right hand continues with chords and fingerings 2, 3 4, 3, and 1 2 3. The left hand has a '2 1 5 4' marking. Pedal points are marked with 'Ped.' and asterisks.

3) Ausführung:

3) Execution:

First system of musical notation, measures 1-4. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex texture with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The bass line includes several triplets and is marked with 'Ped.' and asterisks. Measure numbers 1, 2, 3, and 4 are placed above the staff.

Second system of musical notation, measures 5-8. The system continues the complex texture from the first system. The bass line is marked with 'Ped.' and asterisks. Measure numbers 5, 6, 7, and 8 are placed above the staff.

Third system of musical notation, measures 9-12. The system continues the complex texture. The bass line includes a 'trm' (trill) marking. The system is marked with 'Ped.' and asterisks. Measure numbers 9, 10, 11, and 12 are placed above the staff.

Fourth system of musical notation, measures 13-16. The system continues the complex texture. The system is marked with 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The tempo marking 'accelerando' is written above the staff. Measure numbers 13, 14, 15, and 16 are placed above the staff.

Tempo I.

Fifth system of musical notation, measures 17-20. The system continues the complex texture. The system is marked with 'Ped.' and asterisks. Measure numbers 17, 18, 19, and 20 are placed above the staff.

Sixth system of musical notation, measures 21-24. The system continues the complex texture. The system is marked with 'p' (piano) and 'Ped.' and asterisks. Measure numbers 21, 22, 23, and 24 are placed above the staff.

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The system includes various musical notations such as notes, rests, and dynamic markings. A forte (*f*) marking is present, followed by a piano (*pp*) marking. There are also some performance instructions like *Ad.* and *Ad.* with asterisks.

Second system of musical notation. Treble and bass staves. Continuation of the musical piece. Includes various musical notations and dynamic markings. A piano (*pp*) marking is visible.

Third system of musical notation. Treble and bass staves. Continuation of the musical piece. Includes various musical notations and dynamic markings. A fortissimo (*ff*) marking is present.

Fourth system of musical notation. Treble and bass staves. Continuation of the musical piece. Includes various musical notations and dynamic markings. A piano (*p*) marking and a *dim.* (diminuendo) marking are present.

Fifth system of musical notation. Treble and bass staves. Continuation of the musical piece. Includes various musical notations and dynamic markings. A *rall.* (rallentando) marking and a *lento* marking are present. The system ends with a *smorz.* (smorzando) marking.

Sixth system of musical notation. Treble and bass staves. Continuation of the musical piece. Includes various musical notations and dynamic markings. A *perdendosi* (fading away) marking and a piano (*pp*) marking are present. The system ends with a *Ad.* marking.

libl. Jsg.

1) Marche funèbre.

H.S.

p

sf

ff

*sempre *f* *trm**

*Red. **

1) Einen solchen Trauermarsch konnte nur der schaffen, in dessen Seele der Schmerz und die Trauer der ganzen Nation als Echo wiederklang. (Karasowsky Chopin Bd. II. Pag. 135.) Liszt berichtet: „Die Leichenfeier Chopin's fand in der Magdalenen-Kirche in Paris am 30ten October 1849 statt. Als Einleitung hörte man seinen Trauermarsch, den Reber für diese Veranstaltung besonders instrumentirt hatte. — Der Marsch besteht aus einem Hauptsatze und einem Seitensatze (Trio.)

Der Hauptsatz kennzeichnet die Trauer der Leidtragenden in allen möglichen Schattirungen vom leisen Schluchzen bis zum mächtigen Schmerzens-Aufschrei. Der Bass des ~~un~~ Theiles ist eine Nachahmung des Glockenlütens, unter dem der Trauerzug sich in Bewegung setzt.

2) Man kann die Linke (ad lib.) einen oder zwei Takte vor der Rechten beginnen lassen.

2) The left hand may begin (ad lib.) one or two measures before the right.

1) „Such a funeral march could only have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo.“ (Karasowsky Chopin II. page 135.) Liszt writes: „The funeral ceremony over Chopin's remains took place in the church of St. Madeleine in Paris on the 30th of October 1849. As prelude was heard his funeral march which Reber had instrumentated especially for this occasion.“ The march consists of a chief and a secondary subject (Trio.)

The chief subject depicts the grief of the afflicted in all possible shadings, from soft sobbings to the strongest outcries of pain. The base of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.

ad lib.

p

3)
S.S. (Trio.)
pp
sempre f
p
cresc.
pp
1. 2.

3) Das wunderschöne Trio in Des dur klingt so trostbringend und friedlich, dass es keinen schöneren Gegensatz gegen den Hauptsatz geben könnte. Es muss mit tiefster Innigkeit, aber ohne wesentliche Abweichungen von Takt und Tempo vorgetragen werden. Für die technische Ausführung des ganzen Marsches sei noch bemerkt, dass überall das strengste *legato* (Druckspiel) nothwendig ist.

3) The wondrously beautiful Trio in D flat major sounds so comforting and peaceful, that a finer contrast to the chief subject would be impossible. It must be delivered with deepest fervor, but without essential deviations from metre and tempo. Concerning the mechanical execution of the entire march, it only remains to observe, that the strictest *legato* (pressure-playing) is necessary everywhere.

This page contains six systems of musical notation for piano, arranged in three pairs. Each system consists of a treble and bass staff joined by a brace. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The right hand has complex sixteenth-note patterns with fingerings. The left hand plays chords and single notes.
- System 2:** Features a fortissimo (*sf*) dynamic marking. The right hand continues with intricate patterns, while the left hand provides harmonic support.
- System 3:** Includes a fortissimo (*f*) dynamic. The right hand has a series of chords and moving lines. The left hand features a melodic line with fingerings.
- System 4:** Contains a piano (*p*) dynamic. The right hand has a melodic line with fingerings. The left hand includes a section marked "sempre *f* *trium*" (always forte, triumphant) with a crescendo hairpin.
- System 5:** Features a fortissimo (*ff*) dynamic. The right hand has a complex pattern of chords and notes. The left hand has a melodic line with fingerings.
- System 6:** Includes a piano (*p*) dynamic. The right hand has a melodic line with fingerings. The left hand includes a section marked "sempre *f* *trium*" with a crescendo hairpin.

Throughout the page, there are various musical symbols including slurs, ties, and repeat signs. The bottom of the page has a small number "7295(2)".

1) Presto. $\text{♩} = 100.$

sotto voce e legato

1) Dieses wunderliche, seltsame Finale ist düster und mit in sich gekehrtem Ausdruck zu spielen, ohne besondere Rücksicht auf etudenhafte Brillanz. Es muss vorüber-
rauschen kalt und unfreundlich, wie der Herbstwind, der die
welken Blätter über ein frisches Grab fortwirbelt. Dann
wird es den Hörer freilich nicht entzücken, aber man
wird doch die Logik seiner Verknüpfung mit dem Trau-
ermarsch nicht vermissen.

1) This singular, unusual Finale is to be played gloomily and
with self-absorbed expression, without special regard to e-
tude-like brilliancy. It must rush by, cold and unfriendly,
like the Autumn-wind whirling away the withered leaves over
a fresh grave. Then, to be sure, it will not enrapture the hear-
er, but no one will fail to perceive the logic of its connection
with the Funeral March.

2) Die Breitkopf-Härtel'sche Ausgabe liest in den folgenden 2 Takten ges statt g.

3) Miculi theilt mit, dass Chopin die beiden klein gestrichenen Takte später beseitigt wissen wollte.

2) The Breitkopf-Härtel edition reads, in the following 2 measures, g-flat instead of g.

3) Miculi states, that Chopin afterwards wished the two measures in small notes to be omitted.

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is in G major (one sharp) and 4/4 time. It consists of two staves. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked "Allegretto" and "Moderato". The score is from a manuscript and includes fingerings and articulation marks.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment. The voice part has a melody with various ornaments, including grace notes and slurs. The lyrics "The Rose Tree" are written below the piano part.

[illegible]

Handwritten musical score for two voices, Soprano and Alto, in G major and 3/4 time. The score consists of two systems of staves. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a 3/4 time signature. The second system continues the melody and accompaniment. The notation includes various musical symbols such as notes, rests, and fingerings.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is for piano and is written in 3/4 time. It features a piano introduction in B-flat major. The music is written for piano and includes fingerings and articulations. The score is written for piano and includes fingerings and articulations. The score is written for piano and includes fingerings and articulations.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Allegretto" and the dynamics include "ff" (fortissimo). The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata.

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